

INDIAN DRAWINGS

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TO
E.B.H., W.R.,
C.J.H., G.N.T.

FOREWORD.

IF it should be thought that in the following pages I have said too much about the subject and too little of the technical qualities of the drawings—which so often recall the work of Holbein or Dürer—it is because the drawings may speak for themselves, whereas some acquaintance with this subject-matter, such as the European art-historian has with the subject-matter of Christian art, is needed to detach the mind from a natural curiosity as to the meaning of details, and leave it free to appreciate the art.

☞ I should not like it to be supposed that the subject of this volume is in any way exhausted. It is, as all works on Indian art for many years to come, must be, essentially a pioneer work. On this account, too, some errors of omission and commission, such as might be inexcusable in a work on a better known art, may be forgiven. Owing to unavoidable circumstances, moreover, this work has been written under difficult conditions, far away from books of reference. It is because of this that the descriptions of Plates V., VIII., IX. and XV. are not complete.

☞ I have purposely not distinguished too sharply between the work of the Rājput and Mughal schools. They are closely related, and the Mughal art owes much to indigenous tradition. The seventeenth century was also a period of great development within the art itself, quite apart from any question of its sources. I may indeed have made too much allowance for foreign elements, and have described as Mughal much that should simply be called Indian.

☞ As regards reproductions, all are of the size of the originals, unless otherwise stated. The autotype plates are photographic renderings of the originals. The text figures, mostly outline tracings of my own from photographs of the originals, are less satisfactory because the quality of line is lost; in many cases the outline has been made too thick.

☞ I am greatly indebted to my friend Babu Gogonendronāth Tagore for the opportunity of reproducing a large number of his valuable collection of artists' sketches and drawings which he obtained a few years ago from the descendants of hereditary artists of Patna. I am indebted to Dr. Barnett at the British Museum, Mr. F. W. Thomas at the India Office, and Mr. Nicholson at the Bodleian for kind assistance. I have also to thank Mr. C. H. Read, and my great friends Mr. W. Rothenstein and Dr. Paira Mall, the two former for the loan of originals, the latter for various translations.

ANANDA K. COOMARASWAMY.

WILLIAM BLAKE, whose theories of imagination and art so closely approach Oriental æsthetic, remarked on drawing: *The distinction that is made in modern times between a painting and a drawing proceeds from ignorance of art. The merit of a picture is the same as the merit of a drawing. The dauber daubs his drawings; he who draws his drawings, draws his pictures.*

This identity of draughtsmanship and painting is characteristic of the greater part of Oriental art; but for the purpose of this work, a drawing is taken to be a sketch or finished work in which the representation of form depends more directly upon touch than upon the disposition of masses of light and shade, or of colour. Drawing so defined, is in India practically synonymous with the use of pure line produced with a fine brush; such drawings may or may not be heightened with gold or tinted with washes of colour.

Oriental art, as a whole, is distinguished by its preoccupation with form and design: it rarely or never transgresses the severity of its convention by endeavouring to create an illusion or to produce an appearance of relief. When gorgeous colouring is lavishly employed, the colour occupies clearly defined areas, and only the smallest amount of shading is rendered. Even at Ajantā, where so much stress is laid on colour contrast and the use of black and white in masses, we have an art which is essentially one of draughtsmanship. The most essential part of the technique is the bold, red line-drawing on white plaster, which forms the basis of the painting. Many writers have praised the Ajantā fresco-painters' wonderful command of line. Speaking of these frescoes, Mr. Griffiths has remarked:

"The artists who painted them were giants in execution. Even on the vertical sides of the walls some of the lines which were drawn with one sweep of the brush struck me as being wonderful; but when I saw long, delicate curves drawn without faltering, with equal precision, upon the horizontal surface of a ceiling, it appeared to me nothing less than miraculous. One of the students, when hoisted up on the scaffolding, tracing his first panel on the ceiling, naturally remarked that some of the work looked like child's work, little thinking that what seemed to him, up there, rough and meaningless, had been laid in with a cunning hand, so that when seen at its right distance, every touch fell into its proper place."

More recently, Mrs Herringham writes of the drawing at Ajantā, that it is done with a magnificent bravura, giving all the essentials with force or delicacy as may be required, and with knowledge and intention: "the somewhat calligraphic drawing is so freely executed that"—when most of the colour has worn away, leaving only the under-painting—"one scarcely regrets the destruction which has laid bare such vital work."*

* 'Burlington Magazine,' June, 1910.

The paintings in the caves at Ajantā range over a period of six centuries, from the first to the seventh century A.D. There are also frescoes at Sigiriya in Ceylon, which date from the fifth century.



Fig. 1. Musicians: from Ajantā.

Two outline reproductions given here will serve to give an idea of the general character of the drawing. The first (Fig. 1), a detail from a larger composition, shows a group of musicians—dancing girls with their attendant drummer—always a favourite subject in Indian art. The long flowing line and the sense of rhythmic movement are noteworthy. The representation of the drummer, entirely oblivious of all but his art, his face pursed up in almost an agony of concentration, is a piece of astonishing realism. The expressive hands are very characteristic. This latter point is even better illustrated in an outline (Fig. 2)

from Sigiriya in Ceylon. This represents a lady holding a lotus, probably intended as a temple offering: she is one of a number forming a group or procession, attended by maids carrying trays of flowers. The same freedom of drawing and grace of line appear here as at Ajantā; and there is also an element of sensuous delight which belongs to the work in both places. It should not be overlooked that this existence of contemporaneous and similar work in two



Fig. 2. Princess with lotus: Sigiriya.

places so far apart as Ajantā and Sigiriya is strongly suggestive of the unity of artistic development in India at the time, and suggestive of the great mass of contemporary art which must have existed, but of which so little remains to us now. It will be seen, even from these outline reproductions, how essentially the Ajantā and Sigiriya frescoes illustrate that identity of painting and draughtsmanship upon which Blake insisted, and how important the Indian schools of

drawing at that time must have been. There is a sureness and confidence of touch in these early frescoes which is hardly equalled by that of the Mughal draughtsmen a thousand years later. It is far in advance of any contemporary work in Europe, and it is both severer and more sincerely human than the brush drawing of later Chinese art. Add to this, there is a grandeur of conception and a nobility of vision in the Ajantā drawing which give to it a position in the history of art which it only shares, perhaps, with the earliest Renaissance Italian.

Notwithstanding the great importance of Ajantā draughtsmanship, it is with another period that a work on Indian Drawings must chiefly be concerned. This other period is that of the Great Mughals, 1556 A.D. to 1707 A.D., covering two contemporary schools of painting, Rājput and Mughal.

Of Indian painting and drawing after Ajantā and before Akbar (1556-1605 A.D.) we know nothing—except for a very little northern Buddhist hieratic painting—from actual work. The art however was continuous: and when we come to examine the mass of material which remains from the sixteenth and seventeenth centuries, and to eliminate therefrom whatever is due to foreign influence or contemporary development, we find remaining an exceedingly important indigenous Hindū art which represents the immediate continuation of pre-Mughal styles. This Hindū or Rājput art, representing indigenous traditions, continued to exist side by side with the early Mughal or Indo-Persian work, and forms also the most important element in the later Mughal schools, which are properly described as Indian and are no longer Indo-Persian.

The art of painting in India has for the most part been practised in one of two ways,—either in relation to architecture, upon the walls of structural or excavated buildings; or in the production of small portfolio pictures, each of which forms a unity by itself, not dependent on architectural environment. The remains of painting from Ajantā belong to the first of these classes: those from the sixteenth, and more especially the seventeenth century, belong almost entirely to the second. In the latter period, however, we have both the evidence of actual remains (as at Fatehpur Sikri) and of the architectural details in smaller pictures, to show that wall painting continued to be practised. Wall painting of a vigorous but generally cruder type, indeed, still survives in many parts of India, both north and south.

The drawing, however, which now immediately concerns us, belongs to the portfolio or miniature painting of northern India, of the Mughal and Rājput schools. These paintings and drawings, it should be observed, are not at all to be dismissed as 'decorative art' though they possess to the full those qualities of rhythm and design which are essential to all the greatest art. For the most part they are not even book illustrations, but independent works. They reflect with extraordinary intimacy both the life and the ideals of serious men. To know them is to understand the period in which they were produced more

perfectly than is possible in any other way. In the finest works we find that combination of nobility of motif with mastery of technique that belongs to the greatest art of any period. It would be hard to overpraise their beauty, or to overestimate their significance as irrefutable and all-sufficient proof of the greatness of the civilisation that produced them.

Indian painting as a whole is in no sense Persian or a part of Persian art. Only a small part of it is correctly described as Indo-Persian. The Rājput schools are entirely independent of Persia, and even the Mughal style, when fully developed, owes more to indigenous and to Central Asian, than to Persian sources.

Persian painting is essentially an art of book illustration, where brilliant colours and much gold are used. It is in technique mainly of foreign inspiration. It has little variety of content: its principal motifs are martial, amorous or convivial. The human types are conventional rather than ideal. Persian painting attains a wonderful perfection of colour and design; it is pretty, graceful, lyrical, but never by any chance passionate. Persian and Indian painting are also distinguished by their weaknesses: inferior examples of Indian art are melodramatic, of Persian, sentimental or brutal.



Fig. 3. Persian drawing, seventeenth century.

A single Persian outline drawing here reproduced (Fig. 3) will serve to indicate the general character of the best Persian design contemporary with the Indian

work which forms the subject of the present book. For convenience of immediate comparison of the qualities of Indian and Persian drawing, the outline reproduction (Fig. 4) of a typical Mughal portrait is also given now. These outlines will serve to suggest the difference of the temperament that finds



Fig. 4. Mughal portrait, seventeenth century.

expression in Persian and Indian art; although a more extended series of examples would of course be necessary to completely illustrate the differences and likenesses of the two arts.

The Indian work is essentially picture painting, book illustration, as such, occupying a quite subordinate position. The tones are lowered and atmospheric effects suggested. There is great variety and depth of content, religious and humanistic. The Rājput painting is especially serious, epic and romantic: much of the most important work is mythological or symbolic, or lyrical with a religious content. The Mughal work, on the other hand, is almost entirely secular.* It is distinguished by its delight in the rendering of individual character, whether in single portraits or larger groups. The Mughal painting, like the rest of the Mughal culture, rapidly develops a synthetic character and becomes distinctively Indian. There is much work dating from the latter part of the seventeenth century, which can hardly be described as Mughal or Rājput exclusively, but simply as Indian.

* Exceptions to this are illustrations of mystical romances such as *Laila and Majnūn*, and occasional copies of Persian illuminations representing the assumption of the Prophet.

It is also important to observe that certain new and independent features, not referable to older traditions whether indigenous or foreign, originated in Indian painting during the earlier part of the seventeenth century. These autochthonous elements are, in particular, the creation of an exquisite and serene type of feminine beauty, and the development of a great interest in dramatic contrasts of light and shade, especially in the representation of night events.

☞ The Indian painting may also be compared with Mediæval and Renaissance European. The earlier Mughal style frequently shows obvious traces of European influence in an endeavour to produce an appearance of relief in the drawing of figures and drapery. The illustrations to Bodleian Elliott 254, are typical examples of this kind of work. The effect of modelling is produced by stippling. The results are usually as unsatisfactory as might be expected from an attempt at imitating methods so essentially foreign to the spirit of Oriental art.

Much more beautiful and significant are those examples of Indian work in which Christian subjects such as the Descent from the Cross, or the Magdalene in the Wilderness, are treated in a purely Oriental manner. In such cases it is merely the anecdote that remains foreign, while the human motif is universal and the technique essentially Indian. One drawing reproduced here, the Magdalene of Plate XVII. exemplifies this element in Mughal art. This is a copy (a tracing or pouncing) of a study for a night picture representing the Magdalene in the Wilderness with ministering angels. The treatment of the landscape is particularly beautiful. In the finished picture the whole background would be dark, and the figures of the kneeling Magdalene and of the angels strongly lit up by the little lamp just visible on the right.

Not less interesting than the examples of contemporary European influence on Indian art, is the parallel which is apparent between the whole spirit and technique of the Indian and of 'pre-Raphaelite' Italian painting. We find in both, beside a quite surprising similarity of details, the same spirit of devotion, the same sweet serenity in woman, the same gentle wonder at the beauty of the world, and the same use of human symbolism to express divine conceptions. These similarities are the result not of borrowing or of influence, but of a like intention making use of similar materials.

☞ The Mughal style is only for a very short time truly Indo-Persian. The illuminated *Shah Nāmahs* and similar works* commissioned by Akbar, contain merely imitations by Indian artists of Persian illustrations to the same romances, and these imitations are distinctly inferior to the original productions. At the same time we do meet with a few examples, generally isolated pictures, of work combining the best features of Persian and Indian art: where the delicacy and

* e.g. Akbar's *Babar Nāmah*, British Museum Or. 3714, and the *Darab Nāmah*, Or. 4615.

lightness of Persian design is wedded to the serious passion of Indian. The most interesting 'Early Mughal' work, however, is found in the illustrations to certain books, such as the British Museum *Kalilah and Dimnah*, Add. 18579, the *Saz u Gudaz*, Or. 2839, and my own *Yoga Vasishtha*, where the essentially Indian subject matter, and the absence of the almost despotic tradition of earlier examples such as we find in the illustrations of the Persian romances, made possible the direct expression of the immediate personality of the Indian painter. The book illustrations of this class form a separate and exceedingly important chapter in the history of Indian art about the close of the sixteenth century.*

The first period of Mughal art in India closes with the death of Akbar, 1605 A.D. Its keynote during the succeeding century is a profound interest in individual character. The portraits, as Mr. Vincent Smith has remarked, "bring before us the form and features of nearly every notable person in India for more than two centuries. Probably no other country in the world possesses such a gallery of historical portraits." This interest in portraiture appears to be due to Central Asian (Mughal) influence. A magnificent portrait of Tamerlane (Bodleian, Ouseley Add. 173, 1) probably executed at Samarqand or Bokhara in the fifteenth century, shows the capacity of Central Asian artists, and we know that as late as the seventeenth century, artists from Samarqand worked in India for the Great Mughals. In particular, we have the example of 'Muhammad Nadir of Samarqand' (British Museum Add. 18801, ff. 13, 21, etc.) With the break up of the Mughal empire after the death of Aurangzeb (1707 A.D.), the art also declines.

☞ A very important part of the art above referred to as Rājput and Mughal, consists of drawings, in which colour is absent or plays only a subordinate part. These drawings include both finished pictures, and artists' studies not originally intended for the general public. In the former, because of their restraint and severity, we have an intimate revelation of the strength or weakness of the artist, undisguised by any mantle of colour or effects of light and shade. Perhaps even more interesting are the rougher sketches, where we see the artist actually at work. As remarked by Professor Singer, in his 'Drawings of Albrecht Dürer, "one experiences" (in examining such studies) "the peculiar fascination enjoyed by the unobserved observer, for in most cases the material was not intended for the eye of the public at all, but was created with a complete disregard for public opinion. In the course of its production no attempt was made to conceal faults, while, on the other hand, the artist was working at his best, unhampered by any considerations that might have influenced him had he been engaged upon a picture intended to be submitted to the judgement of others."

* Although executed for Mughal patrons, they belong essentially to the history of Hindu art.

☞ The Indian artist was usually such by heredity or adoption. His work was a combination of tradition with personal observation and experiment. Each master possessed a collection of copies of designs for pictures of particular subjects, tracings of portraits, and sketches from various sources. To these he added from time to time the outlines of new compositions and fresh portraits, and the whole at his death passed into the hands of his favourite pupil or disciple. A really fine portrait or picture by any artist thus became the source of a considerable number of copies, some inferior, but some practically indistinguishable from the original. It is therefore sometimes important in studying Indian drawings and paintings to distinguish the qualities of a particular rendering of a certain subject, from the qualities of its design and composition: just as in music we distinguish the good or bad rendering of a great work from the quality of the work itself. Another point to be borne in mind is that (as in Japan) there is good evidence to show that the same artist worked at different times in quite different styles, the styles being regarded as means of expression to be used at will, rather than as exclusively the property of individual men or schools. While some subjects are reproduced almost exactly by means of tracing or pouncing, there are other traditional subjects of which only the main idea is constant, and the details vary continually. There are again other pictures and drawings which have never been exactly copied. Not the least interesting of these are those sketches and studies which have already been referred to.

Many of the seventeenth century portraits are unlabelled as well as unsigned. As regards signatures, it is noteworthy that most of the mediocre painters of the end of the sixteenth century have been very careful to record their names; while the signatures of the greater artists of the seventeenth century are much rarer. For the labels, it is probable that at the time they seemed unnecessary because the subject of the picture was some very well known person: and even now many of the unlabelled portraits can be identified by comparison with others to which the names are attached. It may be noted that the labels usually read *taswir* or *shabih*, 'the picture of so and so'; the artists' signatures begin with the word *amal* or *raqm*, 'the work of so and so.'

☞ Of subjects which are constantly and exactly reproduced, portraits are the most frequently met with; perhaps because the demand for these was greatest. Abdul Fasl records that Akbar—of whom many portraits survive—sat for his own likeness and ordered that the likenesses should be made of all the grandees of his realm. An interesting note by Van Orlich* shows that a similar interest in portraiture lasted as late as the middle of the nineteenth century.†


*Quoted by H. H. Cole, *Catalogue of Indian Art Objects at South Kensington*, p. 64.


†The Lahore Museum possesses some quite good Sikh Durbar and Kangra Valley drawings and portraits of nineteenth century date.

He was present in 1842 at a Durbar of Sher Singh in Lahoré. "On occasions of this kind," he says, "it is customary for the Indian nobles to bring the artist attached to the court to take the portraits of those present. The painter of Sher Singh was, therefore, constantly occupied in sketching with a black lead pencil* those likenesses which were afterwards to be copied in water-colours, in order that they might adorn the walls of the royal palace; and some of them were admirably executed. I was among the honoured few, and the artist was very particular in making a faithful representation of my uniform and hat and feathers."

Plate I. It is greatly to be desired that a selection of portraits of the great men of the sixteenth, seventeenth and eighteenth century should be published together in one volume. The portraits here reproduced are therefore only a selection from the large number available in public and private collections, chosen rather to illustrate the art, than on account of the special importance of the persons represented: even here, however, a number of portraits of great historical interest are included. Of these, the drawing of Mullah do Piyāza (Plate I.) is the earliest. The Mullah was born in Arabia, and after many wanderings came with Humāyūn's army to India and settled at Delhi. There he became a favourite of Akbar, and excited the jealousy of Bīrbāl, Todar Mall and Abul Fasl. The Mullah, however, was well able to take care of himself, and frequently put these great men to shame by his witty and sarcastic sayings. He was present at the siege of Ahmednagar and instrumental in persuading Akbar to leave its brave defender, Chānd Bībī, in peace. At last, in 1600 A.D., at the age of sixty, the Mullah fell ill while marching with Akbar's army. He died after much suffering and was buried at Handia. He seems to have been a very gifted man, somewhat saddened by a wandering life and the enmity of rivals. The portrait suggests a certain bitterness and even perhaps cruelty in his nature, but also shows the traces of physical suffering. The Mullah is wearing the big Persian turban which, according to an anecdote in his life, was much admired by Akbar. The drawing must be regarded to some extent as an exceedingly clever, and not altogether friendly caricature. The drawing of the old horse is particularly satirical; the knees of the wretched Rosinante seem to tremble even in the picture, and the very pariah dog is moved to ridicule. The portrait must have been executed not long before 1600 A.D. An inferior coloured copy occurs in the British Museum Album Or. 23609, f. 7, and the portrait or a copy of it has also been the model for the poor woodcut which illustrates the printed life of the Mullah (Sawānih-Umri Abu-al Hasan Mullah do-Piyāza). There is a different portrait, in which the same broken-down horse appears, in the Lahore Museum collection.

**An innovation: for all the older drawings are brush drawings.*

 The greater part of the fine portrait painting belongs however to the seventeenth century. The elaborate Durbar pictures are especially beautiful and interesting. Many of these are finished works,* but there are also studies and sketches for such pictures in pure outline. Of these the example reproduced on Plate II. is particularly beautiful. Not only are the human figures nobly treated and the whole composition splendid in conception, but the head of an elephant in the foreground is drawn with quite peculiar power and charm. The picture is signed as the work of Rājā Manohar Singh and inscribed as the "Likeness of the Dīwān-i-Khwās (hall of audience) in Akbarābād and pictures of Jahāngīr Padshah and Shāh Jahān on the occasion of Shāh Jahān's departure on a journey to Balkh." This expedition took place in 1647 A.D.†; the picture must therefore date from the middle of the seventeenth century. Plate

 A very striking portrait is the drawing of the famous Gujerāt saint, Shāh Daulāh Daryā'ī‡ (Plate III.) As he was born A.H. 975 (1567-68 A.D.) and is said to have died at the age of 150 years, the portrait may be regarded as belonging to the middle of the seventeenth century. As is sometimes the case in such sketches, touches of colour have been added as a guide for a more finished picture, and this gives even to the drawing a stronger appearance of solidity than is usual. Plate

One of the very finest of Indian drawings of the seventeenth century is the equestrian portrait of Mirzā Ghyās Beg (Plate IV.) the father of Nūr Jahān. Splendid and romantic in design, the execution is even more than usually decisive and refined. The elaboration of detail, and the few touches of gold and colour in the original, emphasize the severity and rhythm of the outline, and the jet black plumes of horse and rider answer to one another like the phases of a dance. Such a picture perfectly reflects the combination of grandeur, and of feminine—almost coquettish—elegance, that characterised the Mughal culture. This drawing, or the original from which it may have been copied, became the model for many later equestrian portraits. There are magnificent coloured versions in the collection of Bābū Sītārām Lāl at Benares. Plate

Of smaller portraits, four interesting examples are reproduced on Plate V. The slight but so well characterised drawing of Aurangzeb (1659-1707 A.D.) as a young man, is, I believe, unique. It has been reproduced by Mr. Vincent Smith in his 'Students' History of India.' Portraits of this last of the Great Plate

*e.g. *The Durbar of Jahangir* reproduced as Plate X. of 'Selected Examples of Indian Art.'

†See Irvine's *Manucci* p. 187; and *Elphinstone*, p. 511.

‡His shrine is in Gujerāt. See 'Imperial Gazetteer of India,' New Edition XII., 374: Irvine's *Manucci*, I. 117, note and IV., 419: and *J.R.A.S.* 1896, p. 574, also *Khazīna Asfīza*, 11, 102. I am indebted to Mr. H. Beveridge for these references.



Fig. 5. Portrait of an old man.



Fig. 6 Portrait of an artist



Fig 7 Head of an old man

Mughals as an old man are frequently met with. The drawing must date from the latter part of the seventeenth century. An earlier portrait in somewhat the same manner is the head of *Hakīm Masīh uz-Zamān*, 'Akbar-Shāhi.' This is *Hakīm Sadra*, son of *Hakīm Fakhr ud-Dīn Shirāzi*, who came to India in the 46th year of Akbar, obtained the title of *Masīh uz-Zamān* in the fourth year of *Jahāngīr* (i.e., in A.D. 1609-10) and died A.H. 1061 (1653-54 A.D.) The portrait, which is signed *Mīr Hashim*, thus belongs to the first half of the seventeenth century. The third portrait, inscribed *Nawāb Khān Khānān Bahādur*, is probably much later. The fourth, unknown, is full of character and exceedingly accomplished, and most likely dates from the earlier part or the middle of the seventeenth century.

Three other portraits are here reproduced in outline in the text. The old man (Fig. 5) seated in meditation on a bed, wrapped in a Kashmir shawl, has great simplicity and dignity. The portraits of an artist (Fig. 6) and the head of an old man (Fig. 7) need no special comment.

Of unlabelled and unsigned portraits, examples are reproduced on Plates VI. *P'* and VII. Both are fine delineations of character. The portrait of a Man in a Garden, leaning in a characteristic attitude with hands crossed upon a long staff, shows with the utmost economy of means, and with a quite remarkable sense of repose, the features of a man of long and perhaps hard experience, who has lived in the world, and has exercised power, yet has remained at heart rather a spectator than a sharer in its life. The portrait of an Old Man leaning upon his Sword is a more finished picture, heightened with gold and colours. Neither the man nor the drawing has the strength of the other portrait, yet the fatherly character of a kindly old man is rendered with great subtlety and tenderness. The low tones of the colour washes on the original give to it a remarkable tenderness and harmony.

Four portraits are reproduced on Plate VIII. Only one, or perhaps two of these are original sketches,—certainly the Holbeinesque Man with a Hawk is such,—the others tracings or pouncings. All are skillful presentations of character. *Plate*

Two other admirable seventeenth century portraits are given on Plate IX. *Plate*

Rather similar in treatment to the last described portrait is the fine drawing of *Farrukhsiyār* (1712-1719 A.D.) as an archer (Plate X.) There is something more than the actual archer's pose that, in this drawing, is reminiscent of Assyrian friezes. The drawing is faintly coloured: the dress pale saffron pink with a green border, the bow pale blue, the turban jewelled. *Plate*

Although all of the portraits so far described must have been executed for Mughal patrons, the artists may well in most cases have been Hindūs. We find indeed in such an album of portraits as British Museum MS. Add. 18801, where artists' signatures are given, that almost all the names are distinctively Hindū. Beside the Musalmān names of *Mīr Hashim* and *Muhammad*

Nadir of Samargand, we have such Hindū names as Anupchitar, Govardhan, Bhagvatī, and Chitarman. And even in Akbar's time, we find the majority of artists' names to be Hindū, including most of those mentioned by Abul Fasl.

XI. Amongst the portraits themselves, moreover, we find some of a purely Hindū character. Of these a very fine example is the group of Four Yogis, by Hūnhār, belonging to Mr. W. Rothenstein. This drawing is in a peculiar style, similar to that of Plate XII. In these drawings, usually on rather dark-ivory-coloured paper, the outlines are in dark brown or sepia, and the leaves of trees are tinted in sea-green shades. Touches of gold are added, generally to lighten the hair, although in the present example no gold is found. The only other colour much used is a faint salmon pink. This peculiar type of faintly coloured drawing seems to be one of the definite styles which the Indian artists made use of at will. There are many other examples of Hūnhār's work in other styles.* In none, however, of these is there so much of real grandeur, so much sense of the dignity of the ascetic life, or so complete an expression of Hindū sentiment as we find in the Four Yogis.

XII. A drawing allied both in style and motif to that just described is the Visit to a Saint, or Yogi, of Plate XII. Drawings of ascetics wearing the same peculiar crescent shaped earrings are rather common, and the curious small umbrellas are met with also in other pictures. Here the saint is seated, in characteristic fashion, beneath a tree, holding a rosary in one hand, and with the other greeting one of his two visitors. There is a peculiar chubbiness about the saint's features which contrasts with the more attenuated face of the bearded visitor, whose hands are raised in an attitude of reverence. A pencil note on the original describes it in English as a representation of 'Nanick Shaw,' but the drawing in no way resembles the traditional likenesses of Guru Nanak. The long-haired visitor is, however, a Panjābi type.

Another North-Western type is represented in the vigorous outline drawing (Fig. 8) of a 'Man wearing a Kashmir Shawl.' The texture and pattern of this shawl are rendered with knowledge and intention.

XIII. A third portrait, of Hindū affinities, is the exquisite drawing of a young warrior, reproduced in photogravure on Plate XIII. The great sweetness and purity and exquisite delicacy of drawing in the outline of this boyish figure kneeling by his shield are suggested again in the Swayamwara of Damayanti of Plate XXVI. The drawing of a boy-soldier may belong to some Himalayan school and is in any case to be described as Rājput.

* *India Office, Johnson Album 18, No. 12, and Album 4, No. 14: British Museum MS. Add. 18801, Nos. 6, 9, 11, 12, 13, 19, 38: and British Museum MS. Add. 5717, No. 63. The last mentioned is a coloured copy of the third figure in the drawing here reproduced; it is not signed by Hūnhār but is probably his or a pupil's work.*

☞ The seventeenth century drawings of women stand somewhat apart from the portraits of men. It has already been indicated that a certain serene type of feminine beauty in drawings and paintings is a new and special feature in the Mughal-Indian art of the seventeenth century. In a society where the power of woman is great, but where she is rather a guarded flame than one beheld of all eyes, it is natural that the portraits of women should be more idealised, less actual



Fig. 8. Man wearing a Kashmir Shawl.
(Reduced).

delineations of the outward aspect of the face, than is the case with those of men. It must sometimes have been the case that the artist had never seen, or scarcely seen, the subject of his portrait; nor would it have accorded with good taste to multiply the likenesses of noble ladies and make all men familiar with their hidden beauty.* The conditions were thus favourable to the production of an ideal type. Yet this type is in no sense unreal. It is indeed true of the greater part of the idealistic art of India, that, however far from nature it may at a casual glance

* Cf. Manucci's remarks on the impossibility of obtaining actual likenesses of queens and princesses, Irvine's 'Manucci,' p. liv.

Nadir of Samarqand, we have such Hindū names as Anupchitar, Govardhan, Bhagvati, and Chitarman. And even in Akbar's time, we find the majority of artists' names to be Hindū, including most of those mentioned by Abul Fasl.

XI. Amongst the portraits themselves, moreover, we find some of a purely Hindū character. Of these a very fine example is the group of Four Yogis, by Hūnhār, belonging to Mr. W. Rothenstein. This drawing is in a peculiar style, similar to that of Plate XII. In these drawings, usually on rather dark-ivory-coloured paper, the outlines are in dark brown or sepia, and the leaves of trees are tinted in sea-green shades. Touches of gold are added, generally to lighten the hair, although in the present example no gold is found. The only other colour much used is a faint salmon pink. This peculiar type of faintly coloured drawing seems to be one of the definite styles which the Indian artists made use of at will. There are many other examples of Hūnhār's work in other styles.* In none, however, of these is there so much of real grandeur, so much sense of the dignity of the ascetic life, or so complete an expression of Hindū sentiment as we find in the Four Yogis.

XII. A drawing allied both in style and motif to that just described is the Visit to a Saint, or Yogi, of Plate XII. Drawings of ascetics wearing the same peculiar crescent shaped earrings are rather common, and the curious small umbrellas are met with also in other pictures. Here the saint is seated, in characteristic fashion, beneath a tree, holding a rosary in one hand, and with the other greeting one of his two visitors. There is a peculiar chubbiness about the saint's features which contrasts with the more attenuated face of the bearded visitor, whose hands are raised in an attitude of reverence. A pencil note on the original describes it in English as a representation of 'Nanick Shaw,' but the drawing in no way resembles the traditional likenesses of Guru Nānak. The long-haired visitor is, however, a Panjābi type.

Another North-Western type is represented in the vigorous outline drawing (Fig. 8) of a 'Man wearing a Kashmir Shawl.' The texture and pattern of this shawl are rendered with knowledge and intention.

XIII. A third portrait, of Hindū affinities, is the exquisite drawing of a young warrior, reproduced in photogravure on Plate XIII. The great sweetness and purity and exquisite delicacy of drawing in the outline of this boyish figure kneeling by his shield are suggested again in the Swayamwara of Damayanti of Plate XXVI. The drawing of a boy-soldier may belong to some Himalayan school and is in any case to be described as Rājput.

*India Office, Johnson Album 18, No. 12, and Album 4, No. 14: British Museum MS. Add. 18801, Nos. 6, 9, 11, 12, 13, 19, 38: and British Museum MS. Add. 5717, No. 63. The last mentioned is a coloured copy of the third figure in the drawing here reproduced; it is not signed by Hūnhār but is probably his or a pupil's work.

The seventeenth century drawings of women stand somewhat apart from the portraits of men. It has already been indicated that a certain serene type of feminine beauty in drawings and paintings is a new and special feature in the Mughal-Indian art of the seventeenth century. In a society where the power of woman is great, but where she is rather a guarded flame than one beheld of all eyes, it is natural that the portraits of women should be more idealised, less actual



Fig. 8. Man wearing a Kashmīr Shawl.
(Reduced).

delineations of the outward aspect of the face, than is the case with those of men. It must sometimes have been the case that the artist had never seen, or scarcely seen, the subject of his portrait; nor would it have accorded with good taste to multiply the likenesses of noble ladies and make all men familiar with their hidden beauty.* The conditions were thus favourable to the production of an ideal type. Yet this type is in no sense unreal. It is indeed true of the greater part of the idealistic art of India, that, however far from nature it may at a casual glance

* Cf. Manucci's remarks on the impossibility of obtaining actual likenesses of queens and princesses, Irvine's 'Manucci,' p. liv.

appear, yet one may learn little by little to see the face of the world as the Indian artists themselves saw it, to understand what things they chose to select and emphasize, and what to reject as unessential, until one comes at last only to wonder at the purity and truth of vision which is reflected in their work. Two outlines (Figs. 9 and 10) will serve as examples of the little studies of women that are sometimes found.



Fig. 9. Portrait of a woman.



Fig. 10. A woman walking.

XIV. More important, and more beautiful are the two drawings of women reproduced on Plates XIV. and XV. The chiselled purity of outline in the portrait of Nūr Jahān gives it an almost unique position even amongst Indian drawings. The type is Musulmān, with aquiline nose, lips a little thin, and unbound curling hair.* The second drawing,† showing only the head and shoulders of a half-veiled woman, is a type distinctively Hindū, more spiritual perhaps, shyer, and more tender and serene: the hair smoothed straightly back. The drawing of the hands is particularly and exquisitely simple. In addition to the single portraits of women there are also many most interesting

* Another very beautiful portrait, which I take to be that of Nār Jahān, is at the India Office (Johnson Album 11, No. 19).

† Not identified: the words written above are merely shabih jahāram, 'fourth picture,' referring to the order of arrangement in an album.

groups and *genre* studies. Two examples of these are reproduced on Plate XVI. *Plate* The group of seated women, some playing musical instruments, recalls the qualities of fifteenth century Italian wood-cutting. The lower drawing represents, with a sense of delicate intimacy, an interior scene in the very early morning, where the women of the house are rising and putting on their *sāris* before the day has quite dawned.

Characteristic feminine figures appear also in the Magdalene of Plate XVII., *Plate* which may be an adaptation of an European original.

I return from the discussion of the three Hindū portraits, and of the drawings *Plate* of women, to two drawings of a rather different character, in which the number of figures represented is very large. The first of these, the Siege of a Fort (Plate XVIII.) probably dates from the earliest part of the seventeenth century. It is suggestive rather of early mediæval French than of Persian influence. The closely grouped figures and the outline of the great fort, are drawn with extraordinary delicacy and refinement. The drawing, although so damaged, is further of special interest as illustrating the methods of reproduction employed: it is really a pouncing, of which the outline has been partially inked in with a fine brush.

A second, much later drawing—probably early eighteenth century—is the sketch *Plate* of a water-fête, reproduced on Plate XIX. The scene depicted is taking place at night: the *grandees* and nobles are entertaining parties of their friends on gaily illuminated barges, where jesters, musicians and dancing-girls are singing and playing. Especially in the dancing figures on the lower boat there is an exquisite sense of rhythmic movement. Such scenes may still be witnessed every year on the Ganges at Benares, when for two or three days after the Holi festival the river

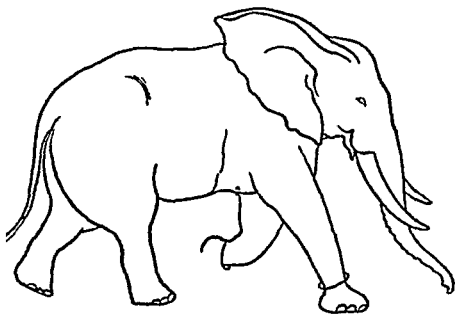


Fig. 11. Running Elephant.

is crowded night and day with holiday makers in boats and barges of every description. One may see the long graceful gondola of the Rājā whose palace touches the waters of the further bank, the gaily decorated barge of the silk-weavers' guild, and a host of lesser boats that crowd round the provision barges, or those where singers and dancers are providing entertainment just as the drawing represents them.

The drawings of animals are amongst the most accomplished and most perfect examples of Indian art of the seventeenth century. How far the tradition of animal drawing is at all Persian, and how far indigenous, it is difficult to say. It is certain that we find very good and vital drawings of animals in the quite purely Hindū work of the Tanjore school, and also, that whereas in Persian painting wild animals are regarded as creatures to be hunted rather than understood, in Indian work their own specific and even individual character is delineated as affectionately as in the case of the portraits of human beings. The elephant is drawn with especial knowledge and skill, as may be seen in Fig. 11, and in Plate II.

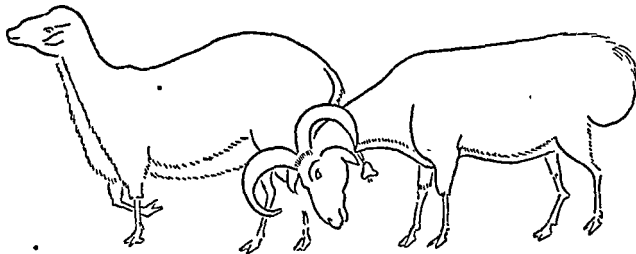


Fig. 12. Himalayan Sheep.

- Not only, however, the elephant (always well rendered in Indian art) but all manner of other animals, wild and tame, are represented in the drawings. The runaway buffalo of Plate XX. has all the vitality and vigour which we find in the finest of Japanese animal drawing, while the somewhat demure satisfaction of the tame rhinoceros with bells round its neck (Plate XXI.) is altogether delightful. The rendering of movement in the drawing of four running deer is particularly good (Plate XXII.);* almost equally so is the slow nibbling progress of two
- XX.
XXI.
XXII.

* Cf. the hunted deer of British Museum Or. 1362, fol. 150a. For other fine animal pictures see British Museum Add. 18579, especially fol. 169b; Stowe Or. 16, fols. 48, 58.

Himalayan sheep (Fig. 12). The jungle scene reproduced on Plate XXII. *Plate* is full of life and movement: it is part of a longer strip, a decorative panel designed for some purpose unknown, perhaps for enamelling or painting on wood. The little drawing of a grasshopper (Fig. 14) shows that the smaller creatures were not forgotten.* The drawing of a partridge, on skin (Plate XXIII.) *Plate* recalls the beautiful bird studies of Dürer.

Some of the best animal drawings are those representing the capture of

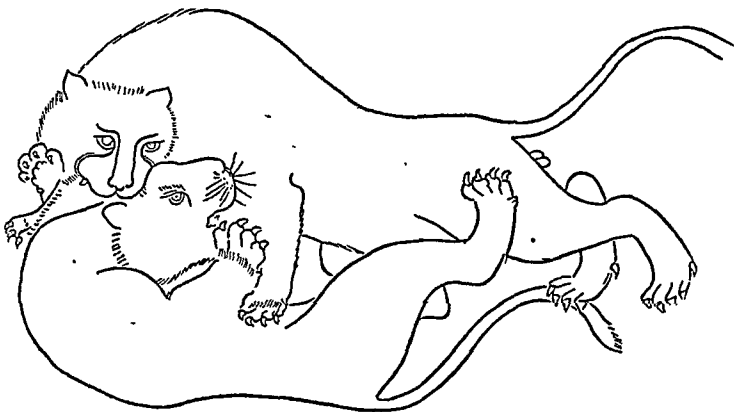


Fig. 13. Leopards fighting.

one animal by another, or the set fights between two animals, which from the earliest times in India and Persia have been characteristic motifs in decorative art.† They are often especially well exemplified in the gold brush-drawn borders of manuscripts and picture albums (cf. British Museum Add. 21928): in these

* Butterflies are represented in many of the pictures in *Dārā Shukuh's Album*, now at the India Office.

† For a pictorial treatment of fighting animals see British Museum Add. 22470, 9b, and Add. 18803, 13.

borders every phase of jungle life is represented,* and there are combats even of mythological animals of Chinese extraction.

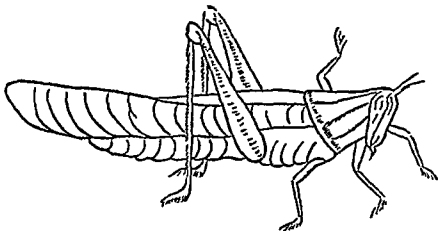


Fig. 14. Grasshopper.

XXI. Many of the drawings of lions (Plate XXI.) and leopards have a wonderfully tense, wiry outline, suggesting the underlying muscular forms, and in this respect are reminiscent of Assyrian sculpture. Of this muscular, wiry drawing, Figs. 13



Fig. 15. Leopard and deer.

and 15—the latter one of the little, quick thumbnail sketches sometimes met with—are good examples. It may be added, that beside the animal drawings referred to already, there are many curious drawings of a semi-mythological character; for example, drawings of animals whose bodies are completely built up of the bodies of other animals and human beings, also collections of animals of every kind, as if for a

regular Noah's ark, as well as drawings of single dragons, phoenixes, (of Chinese derivation) and chimæras of various sorts. There are also, of course, the various pictures (e.g., Plates IV., XVIII., XXIV., and Figure 17) in which the animals play a subordinate though important part in the scenes represented; amongst these are many hunting scenes, as well as pictures in which the animals are treated as dear companions of men.

Amongst the drawings so far referred to, the greater number may be spoken of as Mughal, though some can only be described as Indian, and a few are definitely Hindu or 'Rajpūt.' I now proceed to the description of purely Indian drawings, which can be definitely designated as Rajpūt; in these there is no trace of foreign

* For a particularly fine drawing of a charging bull, see *British Museum Add.* 27262, fol. 140b, lower border.



Fig. 16. Lakshmi.

influence, Persian, Tartar or European. In some of the earliest and most distinctive Rājput painting, particularly in a 'Death of Bhīma' in my own collection, there are, on the other hand, traces of the survival even of early Buddhist traditions. The subjects, as a whole, may be classified as epic, lyrical and romantic, and mythological. Most of the later and mythological pictures illustrate Purānic ideas. The Rājput paintings and drawings probably equal in abundance, as they exceed in seriousness and religiousness of content, those of the Mughal schools. But whereas in the Mughal school we have an art which developed, attained its perfection, and declined within a period of a hundred and fifty years, and owed much to foreign as well as to indigenous influences, in the Rājput schools we have to do with the latest work of a much older, more enduring and altogether indigenous tradition. There is therefore a certain difference of temper in the work of the two schools, where clearly differentiated. The Mughal draughtsmanship has all the vigour of youth and growth and is, further, more popular in character by reason of its secular and humanistic preoccupations. The Rājput art is at its best marvellously accomplished, powerful in conception, altogether idealistic, and generally nobler and deeper in feeling than Persian and Mughal; but it has hardly the same gay sense of joy in the beauty of the world, nor the constant charm of impulse of an art that is still developing, such as we find in the Mughal and in some of the best Persian art.

The best characterised styles of Rājput painting are those of the Himālayan and Rājputāna schools, which are, nevertheless, closely allied, and pass into each other almost imperceptibly. The Kāngra Valley paintings and drawings are the best defined and most characterised of the Himālayan schools, as well as the most abundantly represented. Allied work comes from Chamba and other Himālayan States. The Rājputāna work is generally spoken of as being of the Jaipur school, perhaps because its traditions have lingered longest there. It is probable that a rather different Hindū style belongs to Gujerāt and to more central districts such as Gwalior. It would be unsafe in the present state of our knowledge to make any more detailed statements. There is another Hindū school of drawing in the south, the remains of a still older and more hieratic tradition; reference to this will be made a little later.

The mythological part of Rājput painting draws its inspiration from the two great aspects of Hinduism, Shaiva and Vaishnava. Before proceeding to describe the actual drawings, I make a digression to explain very briefly some phases of Hindū theology and symbolism. In each of these great systems, the Overlord (Ishvara) is conceived as a divine personality, having two great phases of being and manifestation, masculine and feminine. Of each of these again there are many aspects. These aspects are not so many separate gods and goddesses, but each is a mode of thought in which the worshipper mirrors the Divine Personality. In Vaishnavism, the conception of Lakshmi-Narāyana (Vishnu)

corresponds to the Shaivite conception of Devī-Mahādev (Shiva). We then find a certain difference between the two modes of thought: for the aspects of Lakshmi-Narāyana are the *avatārs*, or human incarnations, saviours, heroes who have lived, like Christ, as divine men and women on earth, while the aspects of Devī-Shiva are purely divine and have not been incarnated, though they may have temporarily manifested, amongst men. As regards the names of some of these: the avatārs of Narāyana (Vishnu) and Lakshmi are Rāma and Sītā, and Krishna and Rādhā (there are others who need not be referred to here), while names or aspects of Shiva are Mahādev, Natarāja, Rudra, etc., and of Devī, Parvatī, Umā, Gaurī, Kālī, etc. There are also certain saints, such as Sankarāchārya and Manikka Vāṇagar who are recognised or locally worshipped as incarnations of Shiva.

The religion which lies behind these names is essentially mysticism: the belief that God is all in all, One without a second. Salvation is the transcending of conditions, and realisation of Oneness with This One, or the attainment of eternal nearness to Them, according to other doctrines. There are many ways of attaining or progressing towards this Union (Yoga), corresponding to the temperament and status of individuals: particularly, intellectual training (*jñāna*), devotion (*bhakti*), performance of duty (*dharma*) without attachment. In any case the religious life consists essentially in personal supersensuous intuition, and prayer is meditation. External forms are for those who need them, and are not to be despised. The life of denial and apparent inaction is the highest ideal, and it is held fitting that all in later life should thus withdraw from the world; also the position of one who at any time feels the same call to renunciation is well understood and receives practical sympathy in the form of gifts of the actual necessities of life. The ascetic is, to put it shortly, the idol of the householder, howsoever far the latter may be from asceticism himself.

As regards symbolism, a few words will suffice. A nimbus of any form denotes a divine or royal personage. Divine figures are always separated from actual contact with earth by a lotus flower on which their feet rest. The lotus, which springs from the mud and is yet so white, is also a symbol of purity. A lotus held in the hand is a sign of divinity, for it represents the Universe, 'in the hollow of His hand.'

The Vaishnava legends lend themselves, on the whole, more than the Shaivite to humanistic and lyrical treatment in art, especially because of the human incarnations. Much of the Rājput painting is inspired by the Krishna legends. Krishna was brought up as a child with the herd girls (*gopīs*) at Brindāban, and of all these Rādhā was his nearest and most dear companion; always in Vaishnavic literature the love of Rādhā for Krishna is the symbol of the longing of the human soul for God. In Fig. 18 is reproduced a drawing of Krishna standing with crossed legs beneath a Kādamba tree, playing on that flute whose notes drew to him all men



Fig 17. Rādhā-Kṛṣṇa

and animals, and gazing at Radhā, who looks back into his eyes with passionate devotion. On one side a cow is looking up at Krishna as if to say 'I too love.' The beautiful drawing on Plate XXIV, also represents Krishna as the Divine Cow-herd. These Vaishnava drawings, more perhaps than any words, may convey some suggestion of the Hindū love of cows. The most stirring appeal for a Hindū is the call to protect 'Brahmans and cows.' 'Cows' said Krishna, speaking as a herdsman, 'are our divinities.' In this picture, how conscious they are of this affection, how carefully embroidered are their coats, and each with a collar of bells! Krishna has no goad, for they follow of their own accord the sound of His flute. "At eventide", says the Vishnu Purāṇa, "came Krishna and Balarāma home, like two cowboys, along with the cowherds and cows." They are joyfully welcomed by the gopīs who are looking down upon the courtyard from a terrace. There is a great feeling of unity expressed in the whole composition, for the cows are gazing up at the gopīs as if spell-bound, as *they* are spell-bound by the love of Krishna; a sense of simultaneously arrested movement is admirably represented. Every element in these Krishna pictures and legends expresses that Love which is the informing spirit of every phase of His worship.

A Shaivite drawing is reproduced on Plate XXV. It represents Shiva and Pārvatī together as Ardhanārīśvara, the half male, half female conception of the Overlord (Ishvara). The four hands of the two half-separate, half-united figures hold the trident, cobra, drum and rosary, the attributes of Shiva. The Ganges springs from Shiva's hair and falls to the ground on the right, to appear again in the foreground; and the crescent moon is on His brow. The bull Nandi is seated in the foreground. The scenery is Himalayan. This drawing may also be called the Rāgini (musical mode) Saindhavi, of whom there is the following description: "That consort of (the Rāga) Bhairava, Saindhavi, ever devoted to Shiva, holdeth a trident in her hand, is clad in red garments and is decked with *vandhu-jīva* flowers; she is of fierce temper and heroic spirit."

One drawing, perhaps the most beautiful of all in this book, from the Kāṅgra Valley, is reproduced on Plate XXVI. The subject of this picture demands a more than usually full explanation, though even without this, its beauty of movement and purity of line can be easily discovered. It represents Damayanti's Swayamvara, the most dramatic event in the story of Nala and Damayanti, an episode of the Mahābhārata. The *swayamvara* or bride's 'own choice' is a characteristic feature of the old heroic culture reflected in the epics. When the time came for a princess to be married, a day was appointed for the princely suitors from neighbouring kingdoms to assemble at her father's court, where they engaged in knightly contests for the bride, or merely awaited her choice. That part of Nala and Damayanti which is necessary to the understanding of the drawing is briefly as follows: Nala, king of Nishadha, and Damayanti, daughter of Bhīma of Vidharba, greatly loved one another (a swan had been the messenger from each

to each). Bhīma, seeing his daughter pining, determined to celebrate her *swayamvara*. All the princes of India assembled at Vidarbha, amongst them Nala. But the gods too, hearing of Damayantī's loveliness, desire her for a bride, and meeting Nala on the road, commission him to plead their cause with her, and he is compelled against his will to deliver their message to her. She however tells him to be present at the *swayamvara*, and she will choose him from amongst all gods and men.

On the appointed day the princes assembled. There, in the words of the poem, the lords of earth were seated, their faces shining like the stars in heaven; as the mountain caves are filled with tigers, so was the wide hall filled with tiger-warriors. Then Damayantī entered on the stately scene, and all eyes rested on her bright beauty only. One by one the rājās' names were called and passed until she came to Nala. But she saw in terror that five, not one, sat there in Nala's form, and as she gazed on each in turn, each seemed to be Nala himself. Four in reality were gods disguised, and one was Nala. In despair, she prays to the gods themselves, who cannot resist the prayer of one who is good and pure, and they resume their own divine appearance. Then she sees that their garments are unsoiled, their garlands do not fade, they are not moist with perspiration, they do not touch the earth, their eyes move not. Then she throws the garland, the sign of her choice, over the head of Nala, who does not possess these godly marks. Cries of sorrow break forth from the assembled princes, and of admiration from the gods and rishis. The picture (one of a series) very perfectly embodies the spirit of the story. Damayantī is borne in a palanquin towards the five figures seeming to be Nala, across the marble terrace lined with the forms of the seated tiger-warriors, rejected suitors. She is carried by four big men, and surrounded by her maidens, one of whom carries the fateful garland on a covered tray.

The drawing is executed in brush outline on a whitened ground, with only a very faint wash of colour over the trees. Its exquisitely delicate contours, the perfect composition and sense of rhythmic movement, no less than its purity of sentiment, combine to make a work of extraordinary perfection.

This picture, and perhaps the similar single figure of Plate XIII., are works of the Kangra Valley school. Most of the works of this school are brilliantly and exquisitely coloured, but there are other examples of drawing in the Lahore Museum



Fig. 18. Nataraja.

collection, particularly a beautiful and clever drawing of a group of goldsmiths, which unfortunately could not be reproduced on the present occasion.

☞ I come lastly to the description of a few drawings of the Tanjore school. These too are purely Hindū, but represent a hieratic, not a lyrical or romantic tradition,



Fig. 19. Drawing of a deer, Tanjore.



Fig. 20. *Hamsa patturva*. From an old *padimākada pōta* (copy book), Ceylon.

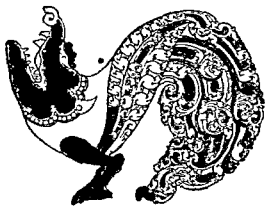


Fig. 21. *Makara*. From a colored drawing by Sērugolayā Hitaranayide, a pupil of Devaragampola Silvatenna, Ceylon.



Fig. 22. '*Sharapenda*,' from an old drawing in red, lent by Mr. T. B. Keppitipola, Basnāyaka Nilame, Embekke Dēvāle. $\times \frac{1}{2}$. Ceylon.

together with a very characteristic style of decorative art, allied to the Buddhist art of Ceylon. Much more than in the case of the northern Hindū work, it is very evident that we have to do with the last stages of a very old art, an art which indeed here may fairly be described as decadent, though still by no means without
 XXVII. beauty or interest. Of purely hieratic art, the sketches of Ganesha, Plate XXVII., a page from a painter's note book, illustrating some Śāstra such as the *Dhyāna ratanāvalīya* in which the forms of the gods are described, affords a good example, and the oldest of its kind with which I am acquainted. It may date from the end of the eighteenth century. Somewhat later is the vigorous and accomplished, if somewhat coarse outline drawing of Natarāja, Fig. 18.



Fig. 23. Leaf-dog, Tanjore.

There is, too, much purely decorative work, and animal drawing belonging to quite recent, though traditional, Tanjore schools, which is in its own way very good, and exceedingly interesting. The animal drawing shows moreover (just as in the analogous case of Buddhist decorative design in Ceylon) that many features in the northern work which one might at first be inclined to trace to foreign influence, are probably quite indigenous. A drawing of an elephant charging has all the vigour and observation of the northern outlines, and

the little sketch of a deer, Fig. 19, has much of their lightness and sympathy. An almost romantic element appears again in the drawing of a deer in the page from a craftsman's sketch-book reproduced on Plate XXVIII. This page also illustrates the extreme conventionality and the tendency to a too florid and

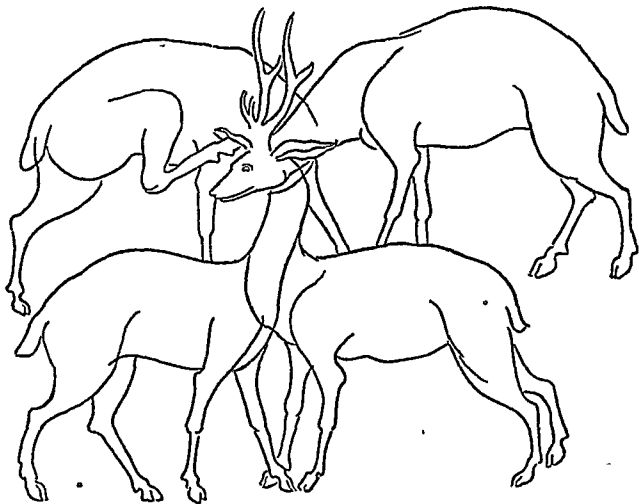


Fig. 24. Four deer, Tanjore.

rococo designing which reappears continually in all but the very best of the modern work. This elaboration is also evident in the very vigorous drawings (Plate XXIX.) of two mythological lions, done by a Tanjore craftsman working in the Madras School of Art. These lions are curiously suggestive of Hokusai. For comparison with these drawings, I reproduce also three examples of similar outlines from the allied Buddhist school of Ceylon.

Amongst the most curious of the southern drawings, are those drawings of animals composed of or emerging from foliage, of which the outline (Fig. 23) affords an example. There are some extraordinarily fine examples of this sort of

work in the low relief sculptures of many of the Hindu temples of southern India. It should be understood that the few decorative sketches here reproduced, are closely related to the architectural ornament of these temples, and are the work of the same hereditary artists who were their architects.

Of very great interest, although unfortunately little studied, are the organised traditional methods of teaching drawing, which still survive, although on the point of extinction, in most parts of India. In many cases the old methods include features—particularly in their reliance upon training of the visual



Fig. 25. Three Lions, Tanjore.

memory—which are gradually gaining recognition in the most modern European educational systems. By the time, however, that these more modern ideas are likely, through the medium of European teaching, to replace in India the antiquated South Kensington copy books, the old traditional methods will probably be altogether forgotten. I have elsewhere given some account of the Sinhalese methods of teaching drawing.* Here I reproduce only two interesting mnemonic

* *Mediæval Sinhalese Art*, p. 64, *Appendix to Chap. III.*

drawings of the Tanjore school, in which the way to draw lions in three different positions, and deer in four positions, is very ingeniously contrived : and although the various drawings last reproduced are perhaps of less general interest as works of fine art than those of which this volume mainly treats, it does not seem unfitting that it should end with a reiteration of an often-expressed wish that the Indian systems of teaching drawing should be carefully studied before it is altogether too late, and that they should be used as the basis of the educational method in Indian schools.

☞ The main purpose of this book has been to put before those who love art some examples of the achievement of Indian artists, in one particular direction, and I do not doubt that by such persons, and especially by the members of the India Society of London, to whom the work will be issued, the actual reproductions will be welcomed as a revelation of an exquisite but hitherto almost unknown art. But I also trust that the growing recognition of the value of Indian æsthetic, of which the demand for such books as this is itself sufficient evidence, may react beneficially upon the methods of teaching accepted by Indian educationists, and may contribute toward a more intimate relation of this teaching to the traditional culture of a country that has given beauty to the world in so full a measure.

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Four hundred copies, of which this is No. 198. .

ADDENDUM

The missing references to Plates V. and IX. are—

Plate V. 3 —British Museum MS Or. 375 and 4 —MS. Add 18801

Plate IX. (*Left hand figure*) India Office, *Johnson Album*, II



PLATE II.

PARTING OF JAHĀNGĪR and SHĀH JAHĀN
AKBARABĀD, 1647 A.D.

By Raja Manohar Singh.

Mughal School.

India Office, Johnson Album 4, No. 2.

Width of original, 8½ inches.

Page 11.

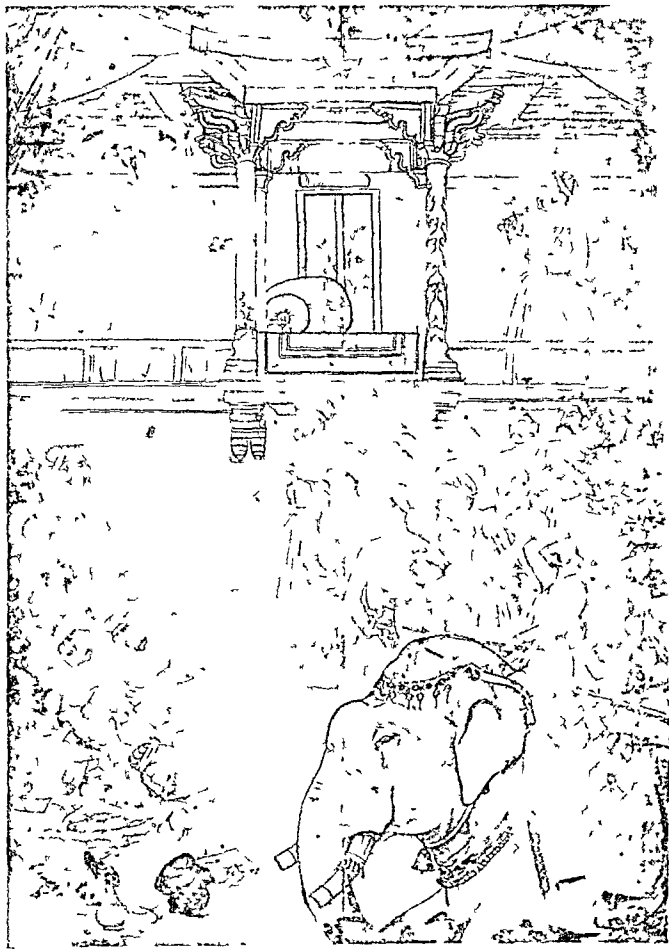




PLATE IV.

MIR'ZĀ GHYĀS BEG.

Mughal School.

Seventeenth century.

Author's collection.

Size of original, $12\frac{1}{2} \times 9\frac{1}{4}$ inches

Page 11.

رامचंद्र



PLATE V

FOUR PORTRAITS

1 —Aurangzeb, 2 —Hakim Masih uz-Zaman,
[British Museum MS Add 18601]

3 —Nawab Khan Khan Bahadur, 4 — Unknown

Page 11



PLATE VII.

PORTRAIT OF A MAN

Mughal School
Seventeenth century

Collection of Messrs Cartix

Page 13

PLATE VIII

FOUR PORTRAITS

Two upper from the collection of
Babu Gogonendronath Tagore

3.—'Man with a Hawk'

4.—'Man with a Shawl,' Author's collection (1 pouncing)

Page 13.



PLATE IX.

TWO PORTRAITS.

Mughal School.

The one on the right by Chitârman, Brit. Mus. Add. 18801.

Page 13.

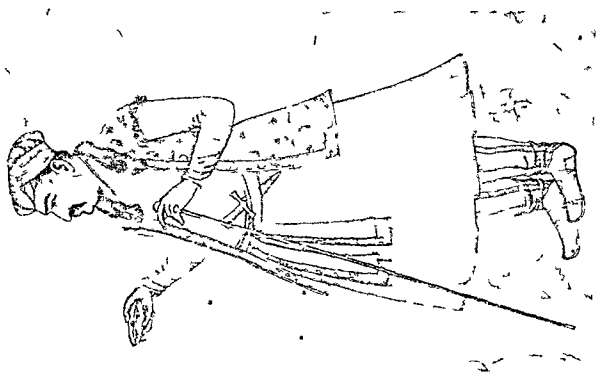
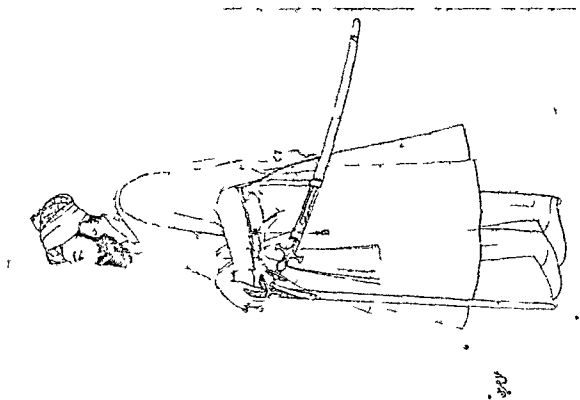


PLATE X.

PĀDSHĀH GHĀZĪ FARRUḲHSIYĀR.

(1712-1719 A.D.)

Mughal School.

British Museum MS. Or. 375 fol. 9.

Page 13.



PLATE XI.

FOUR YOGIS,

by Hünhar.

Seventeenth century.

Collection of W. Rothenstein, Esq.

Very slightly reduced.

Page 14.

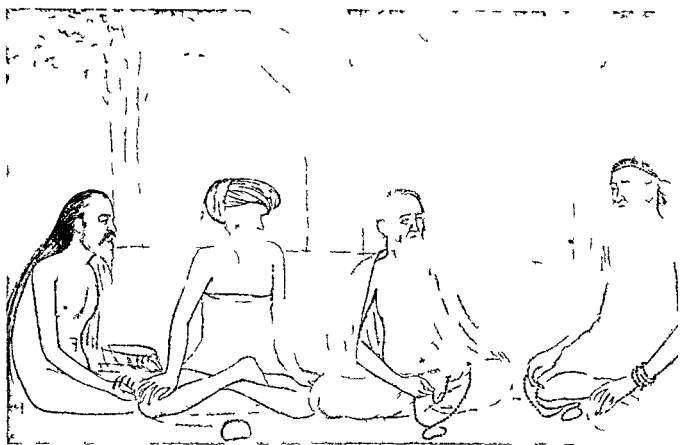


PLATE XII

VISIT TO A SAINT

Collection of Mr C H Read

Page 14



PLATE XIII.
YOUNG WARRIOR.
Rajput School
Author's collection
Page 14.

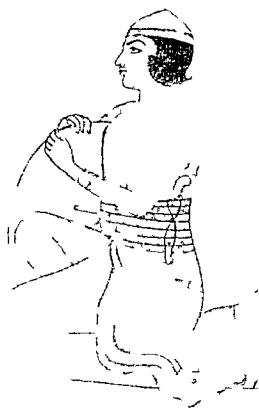


PLATE XIV.

NÜR JAHÂN.

Seventeenth century.

Collection of Babu Gogonendronath Tagore.

Page 16.



PLATE XV.

HEAD OF A GIRL

Seventeenth century.

Bodleian.

Page 16

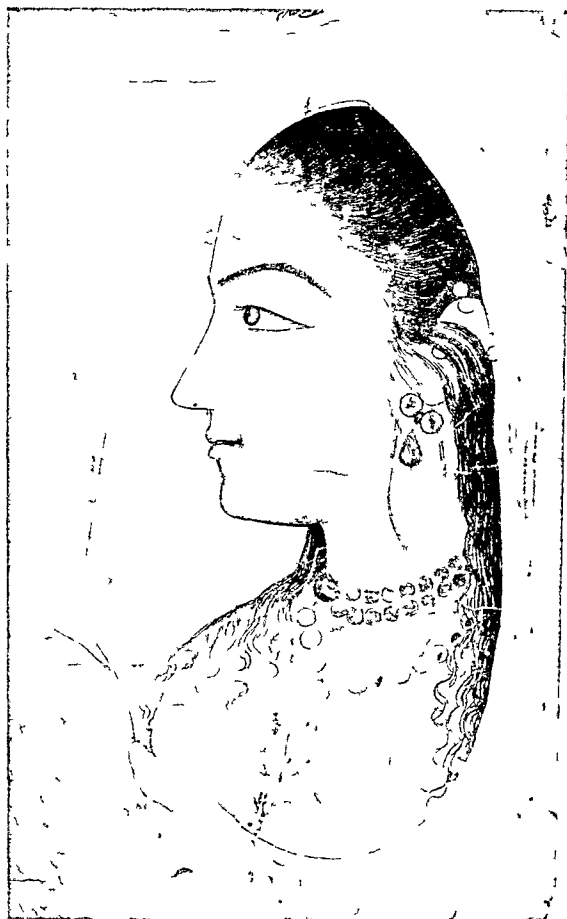


PLATE XVI

DRAWINGS OF WOMEN

Seventeenth century.

Collection of Bibu Gogonendronath Tagore.

Page 17.

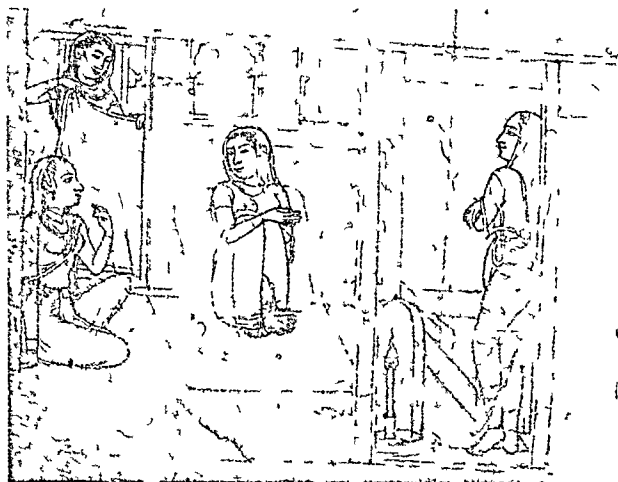


PLATE XVII

MAGDALENE with MINISTERING ANGELS

Copy of a study for a night picture

Seventeenth century

Author's collection

Pages 7 and 17



PLATE XVIII
SIEGE OF A FORT
Early seventeenth century
Author's collection
Page 17

PLATE XIX.

THE WATER-FÊTE.

Eighteenth century.

Author's collection.

Reduced.

Page 17.

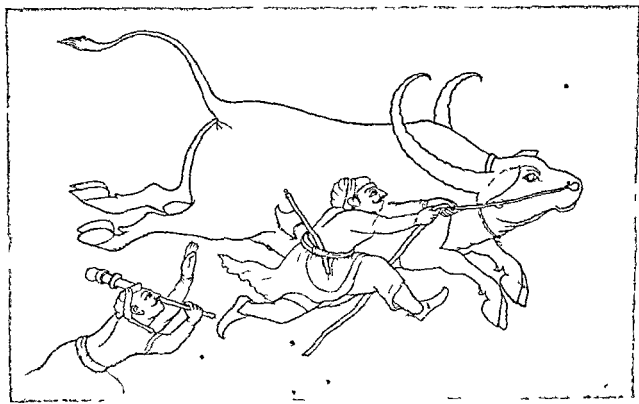
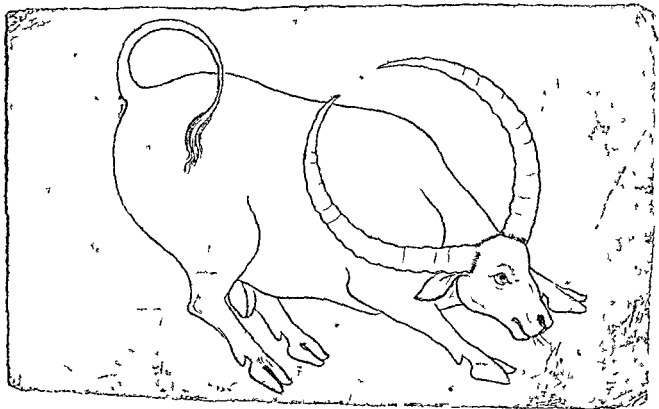


PLATE XXI.

LION and RHINOCEROS.

Collection of Bābu Gogonendronāth Tagore.

Pages 18 and 20.

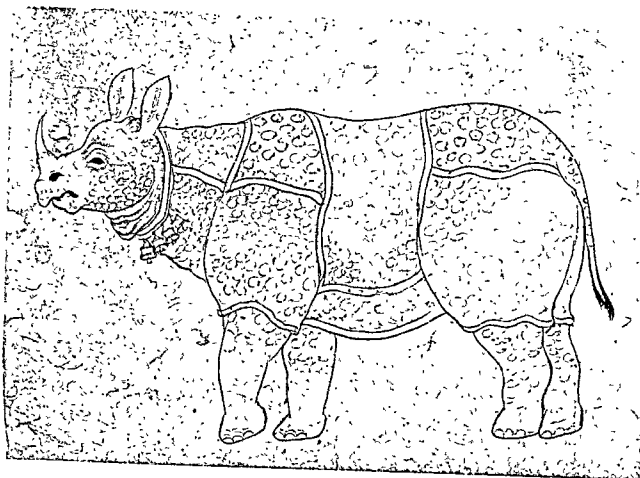
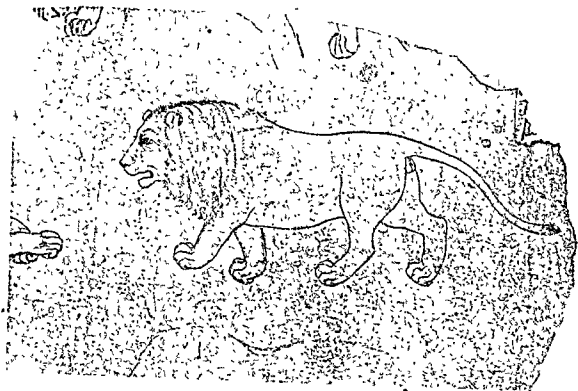


PLATE XXII
RUNNING DEER
JUNGLE SCENE

Pages 18 and 19

Collection of Bābu Gogonendronāth Tagore.

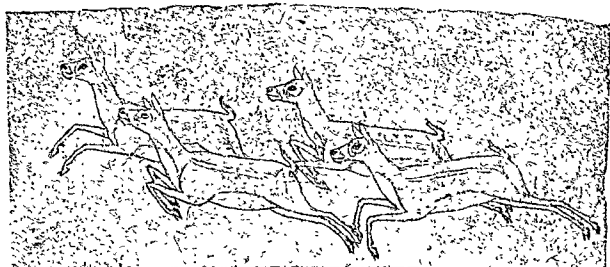


PLATE XXIII.

PARTRIDGE.

Drawing on skin.

Seventeenth century .

Author's collection

Page 19

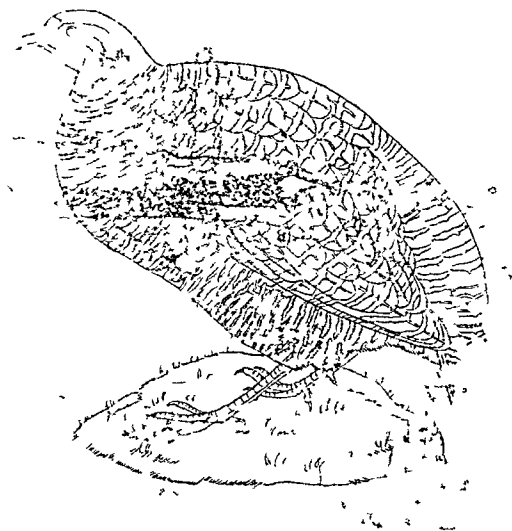


PLATE XXIV.

THE DIVINE COWHERD (KRISHNA)

Rajpat School (Jaipur).

Calcutta School of Art Collection.

Page 25

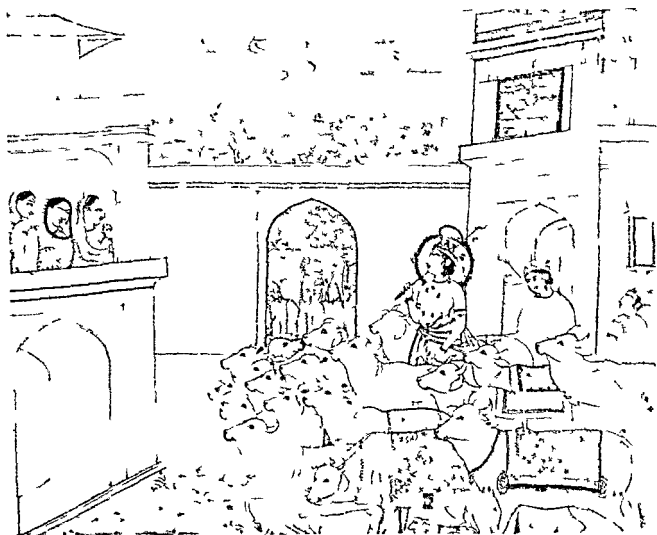


PLATE XXV
ARDHANĀRISHVARA
or
RĀGINĪ SAINDHAVI
Rajpat School (Himalayan)
Collection of Babu Gogonendronāth Tagore
Page 25



PLATE XXVI.

DAMAYANTI'S SWAYAMVARA.

Kangra Valley School (Rajpat).

Reduced

Author's collection.

Page 25.

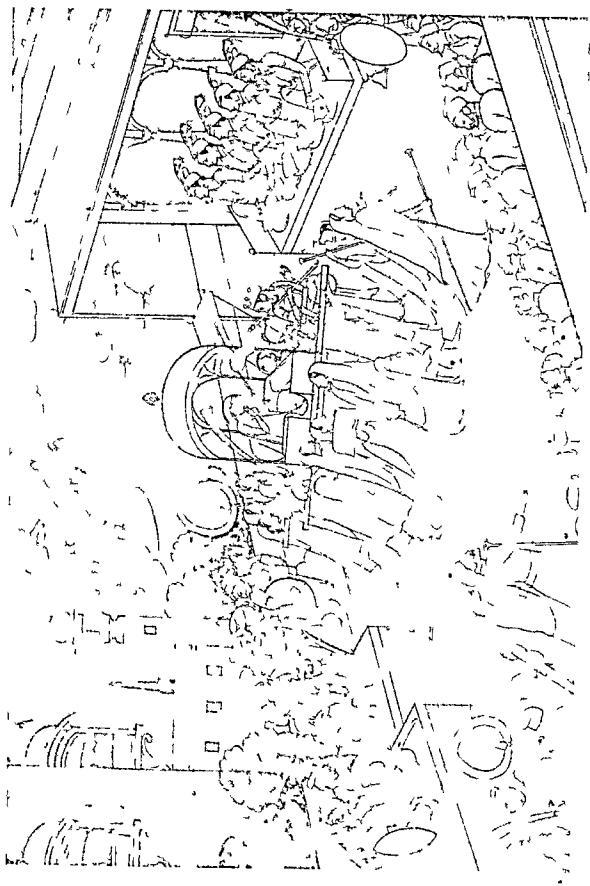


PLATE XXVII. ,
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DRAWINGS OF GANESHA.
Tanjore School.
Late eighteenth century
Author's collection.
Page 26

నాహగినాపతి



జాగినాపతి



పులిగినాపతి
మిక్కిలినాపతి



పులిగినాపతి



నాహగినాపతి



PLATE XXVIII. .

PAGE FROM A CRAFTSMAN'S NOTE BOOK.

Tanjore School.

Late nineteenth century.

Author's collection.

Page 29.



PLATE XXIX.

LIONS.

Tanjore School, Modern.

Author's collection.

Page 29.

